

# As The Handscroll Hainting Unfurls 開展的卷軸

設計者」 城市室內裝修設計有限公司 / 陳連武  
參與者」 張逸欣 芳菲設計 / 沈利方  
攝影者」 劉鷹  
空間性質」 住宅  
坐落位置」 中國  
主要材料」 mm 塗料、金箔、大理石、磁磚、夾紗玻璃、金屬  
面積」 185 坪  
項目年份」 2021 年

Designers」 Chians Interior / Lien Wu Chen  
Project Team」 Yi Sin Jhang, Fangfei Design / Li Fang Shen  
Photographer」 Ying Liu  
Category」 Residence  
Location」 China  
Materials」 mm paint, gold foil, marble, tile, glass panel, metal  
Size」 611.6m<sup>2</sup>  
Project year」 2021



將紹興環城河的歷史，藉建築的開窗引進，  
時間的挪移就像是一開展的卷軸，隨人的行走、隨景物天光的變動，  
逐一展開卷軸裡蘊含的景物。

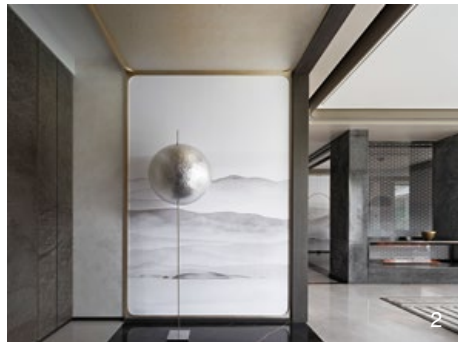
已有超過 2500 年歷史的浙江紹興，是中國最古老的城市之一，也是吳越文化的發揚之地，此處不僅擁有深厚的歷史文化底蘊，分佈密集的水域網路，也讓紹興有「東方威尼斯」的美譽。環城河風景區沿著古城河兩岸，圍成一個翠環，總面積達 114 萬平方公尺，像是為這座江南古城注入了生氣和活力。

此案緊鄰紹興環城河，外與浙東古運河、鑿湖相連，內則與城區的河道相通，完美展現了紹興水城的特色。陳連武設計師認為，家中的每個空間，都有著它相對應的地景，像一幅逐步展開的卷軸，隨著周圍景物的遞變，敘述著每日的家常點滴……。

### 一宗卷軸，蘊含起承轉合

屋主是一對夫妻，育有兩個孩子，考量小孩的成長需求與屋主的生活習慣，居家需要規劃親子空間以及獨立的主臥室，為此，設計師將空間依照樓層規劃，運用起承轉合的佈局，令居家像是一幅優美的卷軸。讓回家的動線，先經過花園，再步入玄關，隨步伐循序漸進的沉澱心境，透過鋪陳創造入門的儀式感。

起，是指 1 樓的開放式公共空間。原本緊鄰車道的大門經過變更後，帶入中式迂迴、循序的動線概念，移置現在的玄關處，水墨情境的端景牆前皎潔如月的立燈，不分晝夜、靜謐的柔和月光，迎接著主人們的歸來；越過水墨暈染的夾紗隔屏，即進入明亮寬敞的客廳空間，兩側大面積的落地窗景與採光，照亮了場域，窗外綠景環繞、河景相應，讓室內與室外交織成一幅天然的山水名畫；與此相隔的餐廳，透過人字紋圖騰的玻璃隔屏，圍塑出廂房式空間，延續著入門的山水壁紙、玻璃穿透等元素，餐廳營造溫馨且私密的用餐氛圍。而客餐廳之間，設置了茶席座位，此處窗景視野不僅臨近河畔，更與屋主的老家咫尺相望，成為親朋好友茗茶談天、追憶似水年華、賞景遙望舊曆的位席。



## Lien Wu Chen



城市室內裝修設計有限公司 / 陳連武  
陳連武設計師，出生藝術世家，父親為東方畫會創始人之一陳道明先生。畢業於台北淡江大學建築系，並以第一名的成績保送研究所。後赴美國紐約一年進修經歷，養成其獨樹一格的設計風貌。得獎經歷涵括德國 iF 設計獎、德國 Red Dot 紅點設計大獎、日本 G-mark Good Design Award、美國 IDEA 傑出工業設計獎。  
城市設計以追求創新設計為目標，擅長在空間融入藝術，提升整體設計層次，並使用不同的材質與顏色創造出截然不同的設計質感。提倡「後風格主義」，主張設計不該被風格所侷限，而是挑戰曾經的創意，並顛覆已發展的形式與思維，注重將設計概念的完整且流暢地體現於空間中。2011 年成立城市藝廊，提供專業的藝術採購與顧問服務，更積極參與藝術家經營，與台灣誠品藝廊合作策展，於 2011、14、15 及 21 年聯合舉辦台灣藝術家陳道明先生個展，致力於將藝術與美學帶入日常生活。

### Chains Interior / Lien Wu Chen

Lien Wu Chen was born in a family full of artists. After he graduated from TKU and completed graduate studies, he went to New York City to study art. He has won numerous awards including the iF Design Award, Red Dot Award, G-mark Good Design Award and the IDEA Excellent Design Award.

Chains Interior seeks innovative design and has a very good sense in inserting art pieces into space. He proposed an idea called "Post-Style", which states that a good design is always derived from a previous design and any innovative idea are born out of bold challenges. He founded City Gallery in 2011 and works with Eslite Book to curate works of various artists.

1. 越過水墨暈染的夾紗隔屏，即進入明亮寬敞的客廳空間。2. 玄關入口處，在水墨端景牆前皎潔如月的立燈，不分晝夜、靜謐佇立的柔和月光，迎接著主人的歸來。

1. Living room right behind a Chinese landscape painting glass wall. 2. A standing lamp illuminates a vista wall to welcome the family returning home.

承，隨著動線轉移，拾級而上，迎向下頁風景。轉，動線旋入了2樓的親子起居空間，將水墨的黑、靜謐的藍，轉而覆上溫潤暖心的橘黃色調，不同於1樓開放且連續的畫面，設計師將此樓層依照機能分割成四幅框景，各場域圍繞著中央的起居室，規劃了遊戲間、書房以及臥室，讓孩童無論遊戲、閱讀、玩樂、休憩，都發生在父母的視線之下，親子彼此也都享有安心且愜意的活動空間；看似被切割的空間，在敞開門扇後又能彼此串連互動，而關起房門，又獨立出一房一室、一窗一景，每個空間皆擁有專屬的景緻時光。

合，3樓的主臥閣樓。進入卷軸的尾端，是最私密的主人空間，將1樓的水墨風景、2樓的明亮輕快融合後，點綴上金黃質地，順著建築結構的挑高斜屋頂、戶外露台，滄狂的揮灑下行雲流水的筆墨痕跡，一側的主臥書房凝望著樹冠、河景，居高臨下的視野是屋主獨自享有的一方天地。

陳連武設計師感受江南水鄉、風土人情濃厚，將烏篷船、烏氈帽、烏乾菜等紹興當地的文化符號，透過黑色、墨色的材質延伸至空間中，並搭配紹興的手工金箔工藝點綴，增添些許富貴氛圍；回字紋地毯、人字紋玻璃隔間，取帶有吉祥寓意的中式圖騰與蔣宛霖藝術家的牛仔拼布藝術品，作為中西、古今、內外融合的象徵。仔細端倪會發現，空間中擺放的飾品皆有一個共同點，就是圓形的燈飾，從立燈、吊燈至壁燈，甚至是家具、軟件、藝術品，都可以發現「圓」的蹤跡，設計師希望藉由燈光、圓形符號等意象，讓居住者在屋內便可以感受到，夜晚時分望著月亮倒映在河面上，隨著漣漪波動的浪漫意境，也蘊含著祝福屋主一家闔家團圓、幸福圓滿之意。編輯 | 歐陽青昀

3. 兩側大面積的落地窗景，照亮了場域，綠景環繞、河景相應，自成一幅山水名畫。

3. Large windows invite picturesque views into the room.







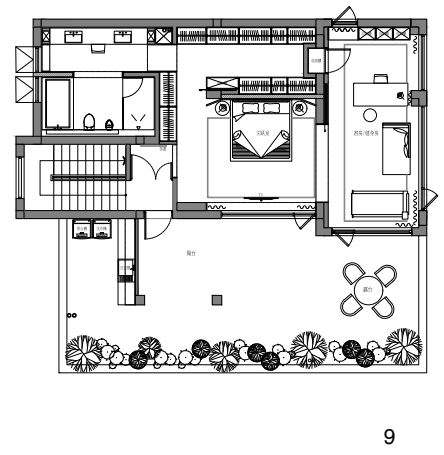
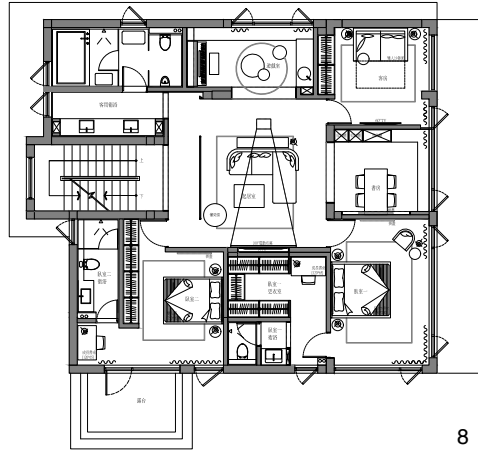
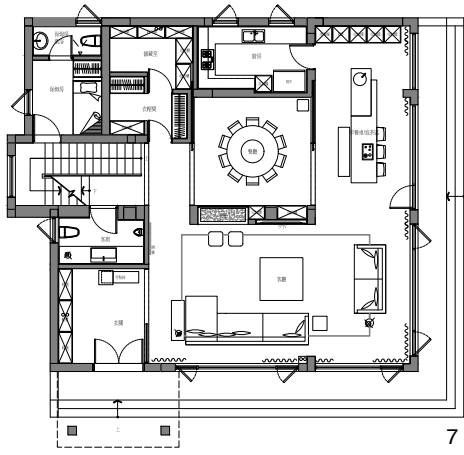
Suzhou has more than 2500 years of history, and is considered to be the oldest city in China. Its unique geographical feature of water canals has given the city the nickname of Eastern Venice. Right along the main channel is a district restricted to only residential purposes so its construction had to follow the toughest guidelines and local codes to protect its long cultural heritage.

The residence sits along main Suzhou canal and immediately joins with a century old canal while the other side of the residence meets another river conduit. Lien Wu Chen imagined this work as totally integrated into the site and eventually be pictured as a landscape painting projecting a daily life not much change from medieval times.

### A scroll painting

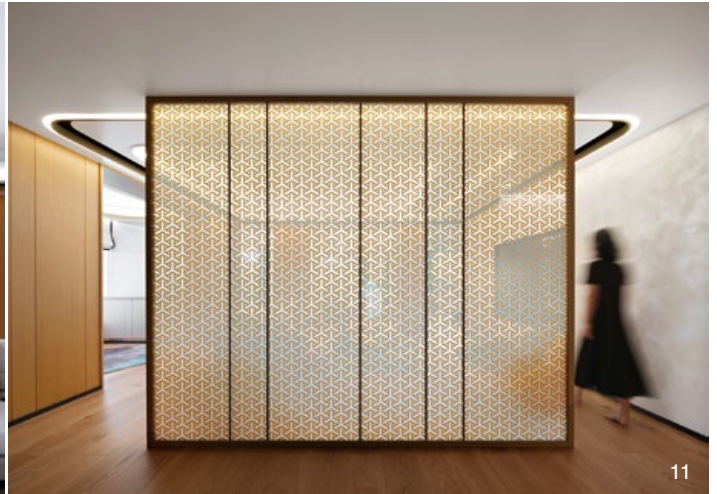
The client is a couple with two children. The program required independent bedrooms and an intimate family room. Chen's design started from a garden and then gradually moved from the lobby to the public zone then moved to the upper floor and private quarters. The rhythm of spatial movement follows a virtual trip in the natural landscape like scenes unfolding in a Chinese scroll painting and each view guides the twists and turns that join together in a continuous flow.

The first floor is the public zone. The main door along the car path was slightly converted to guide the twisting turns until the path hits a vista wall illuminating by a standing lamp. The sharp turn that passes the wall then meets a silky screen which allows visual penetration to the living room. Large windows invite inside ample natural light and project a long picturesque canal view.



4. 與此相隔的餐廳，透過人字紋圖騰的玻璃隔屏，圍塑出一廂房空間。5. 延續著入門的山水壁紙、玻璃穿透，營造溫馨且私密的用餐氛圍。6. 茶席座位，窗外視線臨近河畔風景，是親朋好友泡茶聊天、追憶似水年華、賞景遙望的聚點。7. 1樓平面圖。8. 2樓平面圖。9. 3樓平面圖。10.11. 2樓的親子起居空間。12. 選用溫暖暖心的橘黃色調，營造明亮舒心的居家氛圍。

4. Dining room and herring-bone motif glass panel. 5. Chinese landscape style painting printed as wall paper used in the dining room. 6. Tea platform overlooks the canal views. 7. The first floor plan. 8. The second floor plan. 9. The third floor plan. 10.11. Family room, the second floor. 12. Intimate color in the family room.

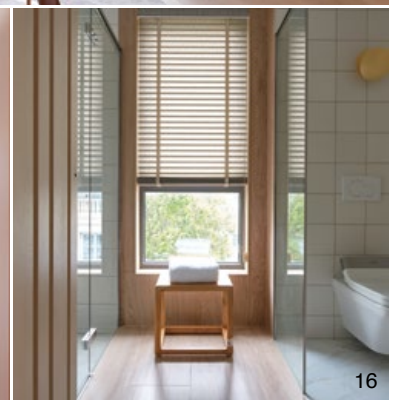
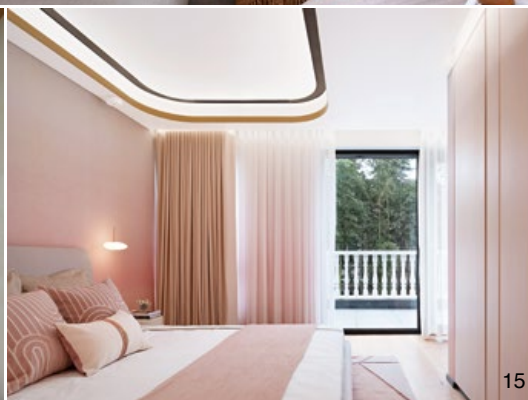


Behind a herring-bone patterned glass screen is the dining room wrapped by two partitions covered by a landscape painting. On another side appears a tea platform which is easily accessible to an outdoor river view and can look towards the husband's childhood house.

The second floor is the second page of the picture books. The space starts from a family room and four functionally different rooms surround the family room and each plays an independent role yet can be joined together as a single space. The family room allows the two kids freely play, read, and sleep. The third floor is the master bedroom, housed under a pitched roof. The perfect position of the reading room window directly confronts canal view and tree top meets the window edge to give a romantic fair-tale fantasy.

Chen said he was moved by local culture and the unique river life inspired him to use local iconic color like black ink and motifs like a labyrinth loop and herring bone pattern and even modern artistic work has transformed this from a traditional lucky motif to be used extensively. The furnishing objects appeared in this residence have unique features which is dominated by round shapes; lighting fixtures, furniture pieces, art work and small furnishing pieces which have all adopted the round shape as the basic form. Chen has said the round shape signifies prosperity and blissful happiness and is an eternal symbol as a family gathering.

13. 空間圍繞著中央的起居室，規劃了遊戲間、書房以及臥室。14. 一房一室、一窗一景，每個空間皆擁有專屬的景緻時光。15. 孩子房。16. 2樓衛浴。17. 3樓的主臥閣樓。18.19. 主臥書房凝望著樹冠河景，居高臨下的視野是屋主獨自享有的天地。  
13. Family room is used for family gatherings, and kids can play and read in the space. 14. Each room has its unique view. 15. Kid's room. 16. The second floor bathroom. 17. The third floor master bedroom. 18.19. Reading room can enjoy terrific canal view.





17



18



19

## 建材分析 Material Analysis

1. 使用 mm 藝術塗料，製造出水波蕩漾的意趣紋理，呼應著室外的湖畔河水景觀。2. 將紹興當地的手工金箔工藝，用於天花板、燈具等，低調的點綴在空間中。3. 山水夾紗玻璃、手繪山水圖壁紙等訂製品，克服施作、採購的困難，與屋主和工班來回溝通、協調，才得以完美呈現。

1. Modern Masters paint is a special paint, and offers water wave on the surface of a wall. 2. Suzhou local gold foil craftsmanship appears in the ceiling and lighting fixtures as a decorative motif. 3. Landscape painting wrapped inside a glass panel and several tailored design furnishing pieces are fabricated by fine craftsmanship.

## 溝通重點 Communication Note

1. 為了讓窗外景色更好的引入室內空間，設計師將原本建築設置的半腰窗戶，改為落地窗景，透過更大片的開窗，讓景色毫無阻隔的與室內結合。2. 屋主除了需要擁有獨自的空間之外，也需要陪伴孩童成長的共享之地，設計師依照屋主需求，將空間機能依照樓層分別規劃。

1. The designer persuaded the client to convert the existing half floor height window into a floor to ceiling window. 2. Client strongly demanded a family gathering spot, to allow kids and parents gather together in an intimate mode. The layout of the residence is fully divided by its floors, the lowest is for the public, the top is exclusively for private use.